

AVIATION ARTICLES—AIR STORIES

# *The* AUTHOR & JOURNALIST

AUGUST, 1942

20 CENTS



Author Cunningham and New Douglas Transport Engine

**ON EDITING MANUSCRIPTS**

By George Stevens

**SMALL CHECKS ARE SPIRIT-LIFTERS**

By Harold B. Clein

**HOW TO COPYRIGHT YOUR POEMS**

By Clement Wood

**HOW TO MAKE YOUR CHARACTERS  
SYMPATHETIC**

By Charles R. Rosenberg, Jr.

**LOCAL BOY MAKES STORY**

By Charles Carson

**LITERARY MARKET TIPS**

## RED LETTER DAYS

1 1 1

Not long ago a woman sent me a story with a letter saying she was absolutely hopeless. I criticized the story and here is what she replied: "Whee! Your letter was a kind of red letter day in my life. Frankly, I had gotten nowhere by paying attention to what others tried to teach me. I like the way you get right down to things. Perhaps that is what the other 'helpers' lacked. Your practical knowledge of markets, etc., along with your native critical talents."

### And Another Letter

Came that same day from a professional client for whom I had just made a sale: "No end pleased to have your call this morning. My first short-short sold to **THIS WEEK** for \$300.00, and now you get a nice raise for me on a story you helped me revise. Brother, you're good, and I'm lucky!"

Well, I appreciate his attitude even though I know HE'S the one who is good and I am the one who is lucky.

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NAME.....

ADDRESS.....

## LETTERS

### \$50 Song Prize

A. & J.:

In your April issue, you announced a song contest of *The Southern Literary Messenger*, 109 E. Cary St., Richmond, Va. I decided to compete, and entered my song, "Ring the Bells of Liberty."

I have just received a letter from Mr. Dietz stating my song won the Joseph W. Bliley, Sr., Memorial Award of \$50.00, and telling me, "You had much competition, but the judges were unanimous and quick in their decision."

Many thanks to you, for you are responsible for my sending in my song.

Rte. 1,  
Boaz, Ky.

MRS. LOU WINNIE BARKER.

### Suggestions From OWI

A. & J.:

As many editors have expressed a desire to plan their articles and fiction to aid the war program, we have prepared the enclosed "War Suggestions for Magazines." They are intended as an over-all guide; a list of the themes about which the Government's whole information service to the people during the war revolves.

It is our hope the suggestions will inspire a continuation of the fine cooperation which magazines have given up to now, and perhaps stimulate some new ideas for presentation to readers. In this connection, it occurred to me you might be interested in seeing the guide, since it might encourage ideas among writers as well as editors.

If there is any way I can be of service to your magazine, please call on me.

DOROTHY DUCAS, Acting Chief  
Magazine Division.

Office of War Information,  
515 22nd St., N. W.  
Washington, D. C.

►In "Magazine Tips for September and October," Miss Ducas lists nine general subjects, coverage of which will help the war effort. It is certain that articles, fiction, and, in fact, almost any kind of literary material, which is based on these, will have thereby greater interest for editors. The themes are: Civilian Sacrifices (what we must give up to win the war); Cost of Living (civilian sacrifice in concrete terms); Gasoline Rationing, emphasizing relationship to transportation (rubber conservation); Civilian Service (the war at home); Nurse Recruiting (nursing as part of our job); Girls for Washington Jobs (the war at home); Labor Stories (work and production); the United Peoples of the World (our brothers-in-arms and why we need them); Post-War Planning (provocative articles on what the world must be like after we have won this war.)

Whatever the literary form, the writer should have a positive, helpful message. Consider, for example, "Girls for Washington Jobs," which readily lends itself to use in fiction. The problem is the difficulty of filling needs for stenographers and clerks in the war agencies. Some 20,000 more of these workers will be needed before January 1 next—yet, throughout the country, there is general belief that Washington is overcrowded to an alarming extent.

The facts are that, while the city is crowded, rooms are still to be had—and more will be available this fall. Girls coming to the city have an exciting, engrossing time; are in no moral danger greater than that of any other large city; they enjoy being "in on" things, and find satisfaction in the knowledge they, too, are helping to win the war. The government wants writers to spread this message.

### Series and Book

A. & J.:

Does it pay to read every issue of *The Author & Journalist*? Does it pay to keep posted? Listen to this: In the June issue, on page 27, "Literary Market Tips," I learned that my old friend and fellow trade paper writer, Arthur Lee Marler, had recently become editor of *Furniture Index* of Jamestown, N. Y.

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Dept. J.

Agnes M. Reeve

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LAURENCE R. D'ORSAY

AUTHOR OF STORIES AND ARTICLES IN LEADING MAGAZINES

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I immediately wrote Arthur a few words of congratulations, reminding him of old times, and asking if he would be interested in a series of articles on furniture merchandising. He replied giving me some encouragement.

And now for the sudden climax of my story. A few days ago Editor Marler wrote me the good news as follows: "Mr. Louis E. Ruden, president and publisher of *Furniture Index*, has instructed me to inform you that

we will run your series of articles on furniture merchandising, starting with the September issue. Mr. Ruden agrees to run the series until completed, and then we shall compile the whole into a textbook, and put it on the market through our own facilities, on a royalty basis."

Thank you, A. & J.

ERNEST A. LAWRENCE.

1094 Windsor Ave.,  
Salt Lake City, Utah.

## INTEGRITY OF THE SECOND-CLASS PRIVILEGE

By THE EDITORS

AFTER the July issue of A. & J. was on the press, a serious threat to publishers and writers appeared at Washington, where the House Ways and Means Committee voted in favor of second-class postage increases. The committee instructed the post office department to present a schedule of rates which would put second-class matter on a self-sustaining basis. Early in July, the committee discarded the proposal for the present—referring it to the committee on Post Offices and Post Roads. Postmaster General Walker opposed the increases, expressing the belief they would reduce postal volume.

Publishers breathed easier. But there is great likelihood the same proposal will be made again, perhaps in a few months.

Few A. & J. readers wrote us while the situation was in suspense. Probably this is not surprising. Most writers do not understand the full importance of the second-class privilege. Accorded to publications which meet stated requirements, and with a rate schedule which recognizes zones and two kinds of publication content (space occupied by advertising is charged a higher scale), the second-class privilege is a working fundamental in American democracy—a measure to facilitate, for the public good, the wide and inexpensive distribution of newspapers and magazines.

The rates are very low. Had they not long existed, American publishing today would follow a much different pattern. The number of magazines would unquestionably be much smaller. Subscription prices, or advertising rates, or perhaps both, would be much higher. Much smaller publications, accomplished through reduction of editorial matter, probably would be the rule.

There are many publications which, hurt by war conditions, are having a hard struggle. For many of these, a large increase in second-class rates would be fatal.

Government distribution of material under franking is, today, on a fantastic scale. Innumerable bureaus have publicity workers. The consumption of mimeograph paper almost passes belief. Much of the franked publicity is padded, or entirely superfluous. There is much duplication. The increased millions proposed to be levied on newspapers and magazines could be saved times over by the introduction of efficiency in the production and distribution of government bulletins and other material.

The next time that you read in the newspapers that a House committee is proposing to raise second-class rates, express yourself. Write to the senators from your state, and the congressman from your district. Tell them that such an increase would be a virtual attack on free speech, since it would drastically limit periodical publishing. Tell them that it would put many publications out of business. Declare your belief that there are other ways in which much greater savings can be made—and should be made.

And if you need instructions for further effort, write to *The Author & Journalist*. John T. Bartlett, Co-Publisher, is thoroughly familiar with the general situation and he will be glad to tell you other ways to exert protective influence, if the attempt to raise second-class rates is made again.

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### QUESTION IN ETHICS

Some of our readers will be disturbed by practices related by Harold B. Clein on page 15. Mr. Clein confessedly takes published jokes and other material, revamps, and sells the resulting manuscripts as original. Is this legal? Is it ethical?

It clearly is both, for Mr. Clein, taking matter in the public domain, makes an *original contribution*. His personal skills convert the raw material into something salable. The manuscripts he sells are definitely his own productions.

Professional writers are constantly drawing on published material, and each for himself has to pass on the ethics involved. It is important that the individual judge the question rightly. To overstep and infringe may bring costly litigation and impaired reputation. To be over-careful, to fail to realize that literary material is to be found in newspapers, magazines, books, motion pictures, etc., as well as in life about one or in one's imaginative powers, is to assume a gratuitous and serious writing handicap.

If the thing taken is basic or factual, not within the control of copyright—if the handling is personal, professional—the writer should have no twinges of conscience. His conduct is legal, and as for ethics—well, many great writers have been not merely proficient, they have been veritable geniuses, at this sort of thing.

□ □ □ □

More essential than ever before, in the fast-changing conditions of war-time, the A. & J. Quarterly Market List will be a feature of the September issue.

## THE AUTHOR & JOURNALIST

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David Raffelock, Associate Editor  
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# THE AUTHOR & JOURNALIST

*August, 1942*

## ON EDITING MANUSCRIPTS

. . . By **GEORGE STEVENS**

Mr. Stevens, former editor of *The Saturday Review of Literature*, is now managing editor and vice-president of J. B. Lippincott Co., book publishers. This material is quoted by arrangement from "Authors Nursemaid," an essay in "Bookmaking & Kindred Amenities" (Rutgers University Press.)

IN NON-FICTION, one usually edits for clarity and interest. Often the author will know more about his subject than any one else, or will at least be so steeped in it by the fact that he has been writing a book about it, with the result that details will be included which fascinate the author but bore the reader. (At least the editor assumes that if he is bored, the reader will be also.) The editor suggests cutting; the author contends that it is by virtue of these details that he has written the definitive book on the subject; ultimately a compromise is reached, and the editor piously hopes that perhaps five hundred more people will read the book than would have otherwise, and stamps upon that gnawing doubt whether he may, after all, have taken any edge off the book's scholarly importance.

Another matter which often arises in non-fiction, particularly in journalistic history and biography, is to make sure that there are distinctions drawn between fact and probability, and between probability and conjecture. The editor may call upon the author for his sources, much to the author's annoyance; but it pays dividends in the end, for reviewers are skeptical and can be mollified only if authors provide their own grains of salt.

And, above all, the editor must be constantly on the alert to see that the author is saying what he means in terms that can be understood by the audience at which he is aiming. This question of the audience is one on which wide differences of opinion are possible. The editor naturally wishes the book to reach a

wide audience, and may have suggestions for clarity which the author feels would result in stultifying vulgarization—only to complain, after the book is published, that it has not sold more copies. On the other hand, the editor should restrain his zeal for popularization short of the point where the book suffers from anemia and undernourishment, and is treated by the reviewers as an ephemeral triviality.

In fiction, the editor's eye is again on clarity and interest. Clarity of style, however, is not usually much of a problem at present; the influence of Proust, Joyce, and Virginia Woolf has declined; the problems of clarity are those of making convincing the action and the motives of the characters. The problem of style is one of interest rather than of clarity. The most tantalizing kind of manuscript is the novel which ought to be interesting because of its material, but is not because the author does not know how to write with flavor or interest or life. Every publisher turns down dozens of these in any period of time you care to name; occasionally one of them, which has made the rounds of the publishing houses, will several years later turn up and do very well for the one publisher who was stubborn enough to make the author rewrite and rewrite until she (it is usually she) managed, by the incubator process, to infuse life into a manuscript that had seemed stillborn.

That kind of nursing sometimes repays the effort, but often it does not. Ordinarily what the editor of fiction does is to call the author's attention to all the points which are open to criticism or suggestion; minor inconsistencies;



"Every time Horace sells a story, we buy a new piece of furniture."

possible anachronisms; actions of characters whose motives seem obscure; passages too lush in style; passages too barren in style; dramatic scenes that do not quite come off as effectively as they should; dull spots; promising episodes left offstage which the editor thinks should be developed. All the editor's suggestions may go into a single-page letter to the author; on the other hand he may pile up a correspondence with the author that rivals the length of the manuscript itself. It all depends. Some experienced authors like to show their editors first draft in sections, hot from the typewriter; others wait until they have revised several times on their own initiative.

Naturally editors try to make their suggestions as tactfully as possible consistent with whatever degree of firmness the situation calls for. The degree may be high if the author is riding a hobby-horse or off on some tangential enthusiasm. Ordinarily, however, with experienced authors, editorial suggestions are not taken personally. With inexperienced authors who have not reached the professional stage, sometimes a considerable amount of diplomacy is necessary. Often a first novel is publishable for its promise and freshness and sense of life, but needs to have its amateurish passages rewritten. Such passages may be—indeed, customarily are—thinly veiled episodes of autobiography, detectable at a glance by any trained editor. It is not always easy to inform a sensitive author that her hero or heroine, in such and such a passage, is not altogether winning

the reader's admiration, but is, on the contrary, behaving with conceit and immaturity. The message has to be conveyed with skill and delicacy.

The autobiographical novel is a special case. Another is the detective story. This takes more detailed editing, page for page, than any other kind of novel, simply because, in detective stories, all details have to be right. There must be no inconsistencies, no red herrings, no moments of carelessness. An editor who queries point after point in the manuscript of a detective novel may easily be accused by an exasperated author of being picayunish and insupportably irritating. The author will frequently add, with feeling, that detective novels do not sell well enough to justify so much effort. The editor can only reply that the detective novels which do sell well are those that have been written with the most careful attention to detail—granted the other indispensable qualities of plot, style, characterization, and atmosphere which it is the author's business, not the editor's, to supply.

Enough has been said to indicate that it is nearly always with inexperienced authors that editors have their difficulties—and that is, set down in brief, a proposition so self-evident as to have obviated the need for this chapter. It is consoling to an editor, in any event, to realize that inexperienced authors in the end become experienced authors. That is indeed something . . .

□ □ □ □

Numerous readers have reported unsatisfactory relations with the New Jersey Press Bureau, 106 Jefferson St., Weehawken, N. J. . . . manuscripts long held, no reply to follow-up letters.

*Tire Review*, Akron, Ohio, informs a correspondent that stories on tire dealers who have diversified successfully, adding lines not usually carried, are more important than ever before, and that stories detailing how certain tire dealers have worked out plans to corral the bulk of the tire sales under rationing rules, should prove interesting.

*The Protestant Voice*, Broadway and Wayne, Ft. Wayne, Ind., is a weekly newspaper using religious features up to 600 words, good photographs and fiction with a religious slant, with appeal to the entire family, but with particular interest to youth. All material must have a high moral tone, but no sermons or inspirational material is desired. No poetry is used. Payment is on publication at 20 cents an inch.

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#### OUR COVER PICTURE

The publicity department of the Douglas Company took the photograph of Frank Cunningham ("Pin Wings on Your Checks") especially for A. & J. The engine shown is the very latest transport design, incorporating many improvements.

Readers who have ideas for future A. & J. covers are invited to write us about them. Be sure to query before submitting photographs.

# PIN WINGS ON YOUR CHECKS

. . . By FRANK CUNNINGHAM

Frank Cunningham is a versatile freelance. He has contributed to over 20 national magazines; his one-shot and dramatic radio programs have often been broadcast by network and independent stations. Several of his Hollywood columns have been widely syndicated.

AVIATION is Number One talk these warring days of 1942, and aviation fact articles rate Number One among many an editor's current requirements.

A check over my sales record shows that for every ten air features written, I've received nine checks and all from markets that are rated top markets for air writers. If I take those "tenth" features out of the file and give them a ride in the lesser markets, maybe I'll move that 90% up close to 100%.

How does a successful air article come about? I'll tear down one I did which made readers ask me, "When were you in Central America and what do you know about the air setup there?" The article was titled "Streamlining Central America."

A writer of air features should know the various companies in the field, their locations, and, above all, their public relations men. When I was on a visit to San Diego to be best man at the wedding of air student Joe Staley, now CAA inspector at Richmond, Virginia, I dropped by the Ryan school from which Joe was graduating. There I had luncheon with Bill Wagner, Ryan Aeronautical's crack publicity director.

"Got any dope for a feature?" I asked Bill.

Wagner thought a moment, replied, "We've been shipping a lot of planes to Central America. Our Paul Wilcox and Bill Sloan have recently come back from Honduras and Guatemala. Why don't you find out what they observed down there?"

So I did that; dropped out on Lindbergh Field after lunch, cornered Chief Pilot Wilcox, made a date to see Sloan that night at his home. The next day when I saw Bill again he told me about a business and personal friend of his, a Mr. X—his name will have to be left out of this—who was a personal friend of General Jorge Ubico, the colorful strong man of Guatemala. Bill gave me a letter of introduction to him. Some days later, in another part of California, I contacted Mr. X, spent an enjoyable Sunday afternoon chatting with him about the political setup of Central America

and the possibility that military airplanes bought by the C. A. governments might change the political setup of this section. Also I worked in a topical angle by inquiring as to the probable stand of the banana republic in case the United States became involved in the European war. Afterwards I went to the library, read up on Central America to get the proper "frame of mind."

After I had finished the article I submitted it to Mr. X. The subject matter in many spots was politically touchy and I didn't want to get any book that might buy it banned in C. A. or get myself on any black list of our neighbors to the South. Following that I mailed the feature to the Ryan company to make certain that I had any dope on Ryan planes correct. I always submit my features to the people involved for an O. K. This eliminates any kick-backs when the article is published and keeps the goodwill of the people or companies that have been the in for the idea.

●

When "30" was written on the final copy of the script, I thought I had a first-rate article which packed a lot of color, covered a subject that was timely, and had general appeal. I felt that John Gunther couldn't have written an article that sounded more "inside" than this article did. The article had required a great deal of work from many angles and it necessitated a good market to repay me for the effort. The fact that I might never sell it didn't cross my mind. The fact that if I sold it in the one or two cents a word market I would have a financial flop did. Fortunately it was picked out of the mail pile by a magazine paying first-class rates, and I was immediately wired an acceptance. From the publicity angle the article brought me newspaper notices ranging from coast to coast, from "Snupee Suzee's" column in the Santa Monica Evening *Outlook* to the Roanoke, Virginia, *World-News*.

Between interviews at Ryan and in other spare time while I was in San Diego I went over to the nearby Solar aviation plant. There I dug up material for a feature entitled "Pots

and Pans But No Airplanes." Solar in its history had built only one airplane, had been for a time—in the depression days—forced into the manufacture of pots and pans to keep open. But Solar had made a splendid come-back in the airplane parts field. *Popular Aviation* (now *Flying*) bought the article.

Material for air features can pop up at any time. While on a play trip to Palm Springs, I was confronted one day with rain and "cold" weather that thwarted the desert activity. So I visited the local airport. The visit was profitable as the chat with the manager led to "Desert Pilot," an article that I sold to *Popular Aviation*.

On a trip to Alaska I noticed at Ketchikan a hangar, investigated, found out that Herb Munter, veteran pilot, ran a charter service from the Alaskan port. The next morning I interviewed Munter, rode with him in his car as he made business calls. The material I got from him made good copy and brought me a check from *Popular Aviation*.

One Christmas week at my sister's home in Sacramento, I picked up the *Bee*, found there was to be a dedication of the new Army Air Depot, near Sacramento. After the dedication ceremonies were over and the pressure was off the depot's officials, I went out to the field, introduced myself. This and subsequent calls led not to one but to three features. The first was on the Depot itself, "Warbird Depot"; the second was on the Transport Squadron sta-

tioned there, "Workhorse Squadron"; the third was a personality sketch on Warrant Officer Bradshaw, a flyer with a unique career in the Service, who was at the Depot. All three articles were bought by *Popular Aviation*.

In talking with various aviation people, I had noticed that the project engineer was mentioned frequently. Frankly, I didn't know what a project engineer was. But I realized he was important to an aviation company. I obtained permission from the Douglas Aircraft Company to interview their most prominent project engineer. For a time this interview was pretty much over my head as I found myself flooded with aviation engineering problems and technical parlance. But my final version of "Project Engineer" was accepted by *Western Flying*.

Every writer of aviation articles should study the material used by all possible markets. What one editor likes in the way of style another protests. Max Karant, managing editor of *Flying*, has blue-pencilled some of what he called my "Hollywood style." There are other editors who like this "color and dramatizing" in aviation articles. The *Collier's* aviation articles written by W. B. Courtney would probably be chopped all to pieces by Editor Karant, because the buyers of *Flying* purchase the book for aviation features and nothing else. The readers of *Collier's* are lured by the catholic appeal of its articles of which the air article is but one of many.

Queries are advisable on features if the writer has time to wait for a reply. Honestly, I don't bother about them so much as often the feature is on the spot and I need to get it then and there. One advantage to an O. K.'d query is that—unless the writer has an impressive sales record—without this evidence of an editor's interest aviation people will not co-operate with the writer on speculation. A selling writer gets attention because of his sales record. All he has to do is say, "I think I've got an idea here that'll click . . ."

So, take a gander at the sky, toss some well-prepared manuscripts on the desks of selected editors, and if you've got more on the writing ball than just the urge, you'll find it a pleasant feeling to pick checks right out of the air.

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"Until after the duration proprietor has offered his services to his country.—Straight Street." So send nothing more to *Weekly Women's News*, or *Mr. and Mrs. America*, as it was later called, 303 N. Harvey St., Oklahoma City, R. P. Burbridge, editor.



"We have plenty of articles on sugar substitutes, but would welcome one giving a substitute for advertising revenue."



# ON THE AIR FRONT

... Reports From Editors

## WORKING KNOWLEDGE FOR ARTICLES

By MAX KARANT, Managing Editor, Flying

A. & J. does well to emphasize the comparatively new field of aviation writing. Of course, we have been in it for 15 years—but aviation writing, on a large, general scale was unheard of prior to this war. Now that the airplane has been "discovered," there are uncounted hundreds of overnight experts performing daily a myriad of journalistic autopsies on aviation.

Despite this sudden army of experts, however, our main problem is what it has always been: locating good feature writers who have just a basic knowledge of aviation—just enough, that is, to enable them to cover a general article on the subject without mistaking a bomber for a balloon. The material we find most difficult to obtain, in other words, is the normal, complete, detailed factual and accurate feature article dealing with some phase of aviation.

Our experience has been that one of the best solutions to this problem is the seeking out of experienced, working newspapermen who have some part time for free-lance work. It was an unexpected, but very pleasant, surprise to find that a good newspaperman with little or no experience in aviation can soon acquire a working knowledge general enough to enable him to write sensible articles on the subject.

The most common faults in manuscripts seem to be the same things they have been throughout the years: slipshod, inaccurate, incomplete reporting. In many cases, too, the writing itself is just plain bad.

Whatever broad changes are taking place in aviation literature are, I believe, due to the sudden general acceptance of flying as the newest and greatest form of transportation yet developed by man. There has been a tremendous upsurge in the awareness to aviation of the world at large and the result, I think, already closely parallels the treatment given by literature to the automobile, railroad, or the steamship. In other words, aviation is coming out of the super-exclusive scientific field, with the result that just about everyone in this era will be using airplanes in some form as a matter of course. All this is naturally reflected in aviation literature.

We have always conducted an active hunt for competent aviation writers. We hope that A. & J.'s special attention will clarify many problems in the field and enable us to get in touch with new talent.

## MANUSCRIPT PURCHASES UP

By T. BENSON HOY, Editor, Western Flying

MOST writers who suddenly become air-minded think that their millions of readers have, too, just discovered aviation. In other words, they get emotionally elementary. Our difficulty is mainly getting qualified technical men to take the time to write. Technical aviation has a lingo all its own and a recent convert will have more trouble than it is worth trying to write it.

As to technical background for a writer, that makes little difference if he can handle the material. Our manuscript consumption is on the up, our rate is 1 cent a word on publication.

## PAINT A FAIR PICTURE!

By ALDEN H. NORTON,

Editor, Popular-Fictioneers Air Books

SO many of the old stand-bys are going back into the service that there is a definite need for new air writers. You may assure your readers that any manuscript submitted to this company, either unsolicited or not, receives a careful and sympathetic reading, and definite encouragement is given to the writer, if he shows any possibility for future sales.

In general, we want authentic, fast-moving stories of air conflict, the majority of which naturally deal with the present war. These stories should be of a type that should create respect and admiration for flying men in the minds of enlistment-age readers. They should also be sufficiently accurate, both in characterization and detail, to give such readers a fair and comprehensive picture of the life of an air fighter, both in and out of action.

The public relations branch of the War Department has pointed out that too many of the stories still follow exclusively the World War I idea of dare-devil fighter pilots, although the business of air fighting in the present war is largely a matter of team work, with pursuit and interceptor planes as defensive fighters, and bombers as a supreme offensive weapon. Likewise, too many authors, in writing about bombers, make the pilot the lead figure, whereas the gunner, the navigator, and the bombardier are at least of equal importance.

I have been told unofficially that a lot of young air recruits have felt that they have failed when they have been told to train as gunners or navigators rather than as pilots. Obviously, this is a misleading state of affairs, and anything that we authors and editors can do to correct the impression in the minds of our readers will be in the nature of a real service to the air force.

These are the air books in the Popular-Fictioneers Group:

*Dare Devil Aces*—Popular. Stories of war in the air—all wars, any front. Short stories up to 6000 words and novelettes of approximately 10,000 words. 1 cent a word.

*G-8 and His Battle Aces*—Popular. A series novel written to order.

*Battle Birds*—Fictioneers. Stories of war in the air featuring American and R. A. F. aces. Stories up to 6500 and novelettes 10,000 to 15,000 words. 1/2 cent a word up.

*Fighting Aces*—Fictioneers. Similar to *Battle Birds* but uses a certain percentage of stories with a First World War background.

## THRILLING'S WAR MARKET

By LEO MARGULIES, Editorial Director

WE publish five aviation magazines which, we believe, pretty well blanket the field. *Air War* uses a 15,000 word lead novelette and a 10,000 word novelette featuring Captain Danger and written by assignment—also stories ranging from 2000 to 6000 words in length. Stories are of modern air fighting and cover the entire scope of the war.

*American Eagle* uses a 25,000-word lead novel featuring the American Eagle and written by assign-

ment—also short stories up to 6000 words in length. In policy it features stories of the current war and domestic stories of commercial air, air mail, test pilots, and air races, and in fact any story with an air background of the present.

*Army Navy Flying Stories* uses two 10,000-word novelettes and short stories up to 6000 words. A contemporary war background features all of them and they are, of course, limited to the air forces of the United States in action.

*R. A. F. Aces* uses a 15,000-word lead novelette, an 8,000-word novelette and short stories up to 6,000 words. All stories deal with air action against the Axis by the R. A. F. or Americans serving in same.

*Sky Fighters* uses a 15,000-word lead novelette, a novelette of 8,000 to 10,000 words, and shorts up to 6,000 words. Stories may be of first World War, of present one, or commercial air works, air mail, air races, test pilots, etc.

We also use numerous articles on current air topics in all of these magazines, but most of them are written by assignment. In general, within the limits described above, all we are after is stories of as high dramatic and entertainment value as we can obtain.

Accuracy in types of planes and in army life and discipline is of vital importance. The chief flaw of too many writers today is to show conflict between men and officers in the armed forces (frequently to the absurdity of the sock in the jaw by which too

many authors present all conflict) instead of showing their united action against the enemy. It is not only contrary to the entire theory of military discipline, but it is bad propaganda.

## TIGHT, STRONG PLOTS

By ROBERT O. ERISMAN.

Editor, Newsstand Publications

WE have one straight air-war book at present, *American Sky Devils*, and one that uses both air and other kinds of war stories, *Complete War Novels Magazine*.

For *American Sky Devils* I need air-war shorts to 10,000 to 5000 for best chance, action in any part of world, with American heroes only. For *Complete War Novels Magazine* I want 20,000-25,000 word short novels only, always with American heroes, in any theatre of war, action in planes or tanks or ships.

The main thing I'd warn against is a tendency to forget plot in these hot-out-of-the-headlines yarns. Many writers seem to think that if they make their yarns right up to the minute and put plenty of action in them, that is enough. In rare cases it is enough, but ordinarily a tight, strong plot is as important in these timely pieces as in a Western or a detective or a sport story.

## The Old Editor

### HAVE YOU STAYING POWER?

YOU are writing in the groove today. At your typewriter, turning out manuscripts for flattering editors, you are always hot. Alone you can't keep up with the demand for your work, so you have developed two ghost-writers, and are amused when their productions, under your name, receive lavish praise. Alexander Dumas dignified the system, didn't he? So it must be all right.

Perhaps you are selling stories to Hollywood. Perhaps your books are going into several or many printings. Perhaps you are amused at the rates published in the A. & J. Quarterly Market List. Publishers don't pay you rates like those!

Okeh, brother! Be happy while you may. The chances are several to one that you are on the crest of your wave. Five years from now, you will likely be fighting a bitter rear-guard action, puzzled, perplexed. Ten years hence the chances are at least even you'll be a literary derelict. You did it once. Why can't you do it again? The question will madden you.

Every old editor has seen this thing happen many times. Achieving any writing success may be difficult, but it is simple beside the task of maintaining that success over many years. Some of the factors are outside the writer's control. The sort of story he does superbly well goes out of style—and he can't master another kind that clicks. In another situation, his markets may be very limited; two or three editors who like his work retire, and are succeeded by others to whom he makes no appeal—and he is a casualty.

Perhaps competition becomes very keen, and

he has to divide with several a market he once monopolized.

But many writers wear out for strictly personal reasons. They become lazy. They want to dispense with thorough research. They insist on writing too many words, with a minimum of revision. They make no effort to keep up with changing literary tastes. They lose their enthusiasms, and strive to find in back-scratching literary politics a substitute for hard work and genuine literary merit. Once they wrote something which received high recognition; with that accomplishment, their ego seems able to sustain itself indefinitely.

Pathetic hangers-on in boxing circles are battered pugs, definitely psychopathic, who entered the ring too often, took too many beatings. Some worn-out writers are kindred victims. They followed a pace too fast for their nervous systems, and eventually came breakdown.

There are various things a writer can do to achieve a long professional career. He can observe, study, read a lot. He can keep modern, in the forms he uses, the themes, the locales, the vocabularies. He can experiment in several writing fields.

He can lead a balanced life, with plenty of recreation. He can cultivate humility and an abiding sense of humor. In particular, he can guard against one of the greatest perils, over-professionalization of his life.

The problem isn't insolvable, as many writing careers extending brilliantly over a lifetime prove. But the relatively small number of such careers shouts a chill warning.

# HOW TO MAKE A CHARACTER SYMPATHETIC

. . . By CHARLES R. ROSENBERG, JR.

The writer is a Pennsylvania lawyer whose extensive literary activities include contributions to many magazines and the successful direction of large writing classes in the Philadelphia area.

A high school boy may enjoy watching a game between two strange teams, but he won't become greatly excited about the outcome because he does not particularly care who wins. But let him attend a game between his school and another, and his attitude is entirely different. He yells and cheers for "our team," is elated when they make a lucky play, downcast when they are scored against. He's excited and in suspense because he ardently wants "our team" to win. To him, "our team" is a "sympathetic character."

Similarly, in the short story, a sympathetic character is one who has so enlisted the reader's sympathies that the reader becomes his partisan in the story struggle. If the reader does not care whether the central character wins or not, there can be no emotional value, no suspense in the story. It's the writer's job to see to it that the reader very urgently wants the central character to come out victorious.

The writer has available two effective methods of attack on the reader's sympathies. One is by providing the central character with motives that will appeal to the reader as meritorious. A boy who is trying to win a prize of \$500 simply because he wants the money, may have a legitimate motive, but not one that is likely to arouse any great amount of sympathy on his behalf. If, however, he wants the money to finance an operation for his desperately sick baby sister, the whole world will be pulling for him to win.

Then, in addition to having a worthy motive, the central character may be placed in circumstances that will arouse reader sympathy. A kitten strolling across a sidewalk may excite no emotional response, but let that kitten find itself face to face with a powerful and vicious bulldog, and instantly our sympathies are aroused on behalf of the kitten.



C. R. Rosenberg, Jr.

This underdog pattern of sympathy-arousing circumstances appears in many variations. Prominent among them are these:

1. The central character, if a girl, is a Cinderella. You'll recall that pretty Cinderella was definitely what social workers would call underprivileged and bulldozed by her ugly sisters. The underdog is the male Cinderella.

2. The central character has been "framed" or betrayed. This is especially effective when he has been put on a spot by someone he trusted or helped.

3. He is a lamb in a pack of wolves. The country Rube being taken over by city slickers. The reform mayor surrounded by a gang of unscrupulous politicians. "Mr. Smith Goes to Washington."

4. He has been the victim of a grievous wrong. He has been convicted by perjured evidence of a crime he did not commit. He has been unjustly accused of cowardice, insincerity, untruthfulness, cheating, theft, immorality, unfaithfulness in love or marriage or something equally unworthy. It must be made clear to the reader that the accusation is unfair and unfounded.

5. He has become innocently and unwittingly involved in a nefarious enterprise. He acted wholly in good faith, but the circumstances are strongly against him. In going about his legitimate business he finds himself at the wrong place at the wrong time. Nobody believes his denial of complicity in the crime or other guilty deed. This is the familiar circumstantial evidence situation.

6. He has had to give up the cherished ambition of a lifetime in order to undertake an obligation either of his own or another's. He can't marry the girl or he can't give up his job to be an artist because his brother has died suddenly and he has to support his brother's family.

7. The situation in which he finds himself is far beyond his strength or resources. He has been forced into a contest or project where the odds are overwhelmingly against him, phy-

sically, financially or in some other way. The unfairness of the circumstances should be stressed.

8. The situation with which he must deal is absolutely controlled by an opponent or an enemy. To save himself from ruin he must borrow money from a bank; but the bank's president is the very man who has sworn to ruin him.

9. He is in honor bound to follow a course that will result in disaster to himself, his career or his interests in some way. On the eve of her departure to try for a college scholarship, Mary finds there is nobody but herself available to stay with an elderly neighbor woman, who has suddenly become desperately sick. Common humanity compels her to stay and give up her chance for the scholarship. Similar to No. 6 above.

Some stories may feature a blend of two or more of these underdog situations; all of them, of course, are merely variations of the same basic pattern.

Not only should the central character be circumstanced in a way to arouse the reader's sympathy, but he should be furnished with a motive that the reader will approve. An underdog with an idealistic or altruistic motive is a sure-fire combination.

The motive is the central character's incentive for taking up the story struggle. It must be adequate, plausible and—to win the reader's approval—worthy. Motivating forces in published short stories include these oft-repeated ones:

1. The central character is acting in self-defense or self-preservation. Effective in stories where he has been framed or put on a spot. He fights for life and freedom against tremendous odds.

2. He is acting to help another or others. Good altruistic stuff. He is helping the other person to gain some benefit or avert some disaster.

3. He is acting to clear his name or vindicate his honor. He struggles to disprove an unfounded accusation, for example.

4. He is acting to right a wrong, usually a wrong done to someone else. For example, the Only Girl's father is believed to have wrecked the village bank, of which he was president, for his own profit. In jail, he can't help himself. The Only Girl says she can't marry our

hero while her Pa is under this cloud, so he sets out to prove the accusation is untrue.

5. He is motivated by love. In stories with a girl interest, this may be added to or blended with other motives.

6. He is acting out of loyalty or gratitude or to keep a promise made. A person who once did him a much-needed good turn is now in trouble, and he sets out to help that person, though in doing so he turns his best friends against himself.

7. He is acting to defend or benefit home or family. He is a clergyman whose daughter has gotten into trouble. He stands by her and fights for her despite attacks by members of his congregation.

8. He is acting out of patriotism. Timely motivation just now.

9. He is acting out of honest, legitimate ambition. He is trying for a job that will enable him to marry the Only Girl or to bring greater comfort to the Little Woman and the family. No sordid self-seeking with this type of motive, please.

10. He is acting out of idealism or benevolence. He is fighting against the political gang to establish a summer camp for slum children.

11. He is acting to combat a threat or menace. He has been warned to mind his own business if he wants to live, but just the same he isn't going to let those cattle rustlers get away with it on the kindly, old ranch-owner.

12. He is acting out of a sense of obligation. He must do his duty as state factory inspector, even though it means fighting the Only Girl's family, who owns the most noisome mills in the State.

Worthy motive and some form of the underdog pattern are a combination you can count on to make your central character sympathetic. They will make your readers want him to win. The well-plotted short story should provide emotional release as well as entertainment. For stirring up that emotion there's no better means than the strongly sympathetic central character.

□ □ □ □

New editor of The Crime Club, department of Doubleday Doran, 14 W. 49th St., New York, is Mrs. Isabelle Taylor, for the past few years associate editor. Minimum length for manuscripts of the Crime Club is 60,000 words. Mrs. Taylor reminds that there must be no twin brothers, wily Orientals, trapdoors or secret stairways and miscegenation, and that stories need not necessarily stick to the "whodunit" formula.



# LOCAL BOY MAKES STORY

... By CHARLES CARSON

Mr. Carson is author of the textbook, "Writing the Magazine Article." His articles have appeared in many magazines, and he is the author of over 40 produced radio plays. His home is in California.

ALTHOUGH we don't hear much about it, almost every state in the union has from one to five newspapers which buy feature material.

The type of work accepted varies. Often it concerns an historical spot, an unusual enterprise or an interesting personality in that state. But one phase of the business that most writers overlook is the local-boy-makes-good story, which is perhaps best of all.

Let us suppose, for instance, that we live in Pasadena, California. We have occasion to visit a neighbor and learn that he is an artist or considerable skill. An inquiry brings the information that said neighbor was born and educated in Shelbyville, Indiana.

It is no secret that nearly all artists are constantly on the verge of starvation, but it isn't considered good tact to say so—especially in the artist's presence. So we ask, with feigned hesitation, if our host would be adverse to a bit of publicity. Nothing sensational, mind you, but a good conservative story in keeping with the dignity of his profession.

Yes, he says, he believes it can be arranged. Of course, he wouldn't hand out interviews indiscriminately, because so many writers are commercial, not at all interested in furthering the "better things" as we are. He allows us to take a picture of him in his studio, with one of his masterpieces.

Now, it is likely that the subject of our interview hasn't done so well financially. But his stuff is good, and if the critics haven't recognized it, we can't help it, can we?

We go to the local library and get the names of all newspapers of large circulation in the state of Indiana. The story is then written, opening something like this:

For many years Melton Shepard has been all but a forgotten name, even in his native town of Shelbyville. But his name will not be lost again soon, for experts know that it is destined to live long in the annals of art. No one who has seen his portrait of Lady Hitchcock or his landscape, *Sunrise on the Mojave*, would question that.

In his unpretentious studio on Orange Grove Avenue in Pasadena, California, this young artist displays not only his valued paintings, but also the mettle out of which his success has been forged. Few of his former schoolmates would now recognize Mr. Shepard as the shy country boy who came

to Shelbyville twenty years ago to become a student in high school, but one of his characteristics still remains with him, *viz.*, his innate modesty.

In those two short paragraphs we get the story off to a good start, introducing the character. The first thing we want to do in the opening is to show the character against his present background, contrasting it with his former environment. The contrast in backgrounds, together with the person's advancement, is the real premise of the story and can be stated in two or three paragraphs.

The opening shows the early beginnings and ultimate "arrival" of an ambitious citizen. In the part that follows the story opening, we proceed to show the struggles and vicissitudes that brought about the transition in his life. This type of story is based on one of the oldest formulas known. In fact, the majority of all stories, both fiction and fact, are *success yarns*. The reader sees hope for himself in another's achievements, and the effect is doubled if the hero started out as an everyday sort of mug, no smarter or dumber than the reader. It's the old every-boy-may-be-president idea, all over again. It has been sold a million times, and will sell ten million more.

Now, a point I want to emphasize is this: *In writing any personality story, it isn't the magnitude of one's success that is most vital, but rather the story possibilities behind it.* If our artist had stayed in Shelbyville, established a dill pickle factory and netted himself fifty thousand dollars, there wouldn't have been a story. Possibly you and I would prefer fifty grand earned from pickles than \$8.05 earned from art. But readers are funny that way. Who wants to be a pickle man? the reader asks. Or for that matter, who wants to stay in Shelbyville?

Melton Shepard, being a genius, was interested more in landscapes and society dowagers than he was in pickles. And genius is more appealing than money, so long as it's on paper, especially if the poverty-ridden victim is someone other than the reader and no direct reference is made to his plight in the story.

Remember, there are 48 states, and each of them has several newspaper feature markets. When we realize further that papers are printed daily and that many of them have Sunday feature sections, we begin to suspect that this vast market is one of the greatest outlets in the business.

We must state, however, that the rates are not high. Some of them pay only space rates, which means approximately  $\frac{1}{2}$  cent a word. But some pay as much as 1 cent a word and extra for photos. For a writer who hasn't reached the Big Name category, which means most of us, the newspaper feature is a pretty good bet. It provides spending money, offers an extensive market list, gives practice and, incidentally, keeps the writer's name in print.

## HOW TO COPYRIGHT YOUR POEMS

By CLEMENT WOOD

UP to the present moment, the impression has prevailed among authors that plays, and songs in unprinted sheet music form, may be copyrighted or registered for copyright with the Register of Copyrights, Copyright Office, The Library of Congress, Washington, D. C.; but that poems may not be brought within the protection of the copyright law until they are published in printed books or periodicals.

I have secured a ruling from the Copyright Office which contradicts this impression, and extends copyright protection to poems before printed book or periodical publication. It arose in connection with my "Yellow Fever Song," 128 lines long. As part of my publication of the poem, I had it mimeographed, marking on page 4, "Copyright, 1942, Clement Wood."

Copyright was at first refused, on the ground that the copyright notice should "be placed upon the title page or the page immediately following." In spite of my affidavit on the form furnished by the Copyright Office, I was informed that the \$2 fee accompanying the two copies of the poem would be returned to me.

I protested, on the ground that clearly I had intended to avail myself of the protection of the copyright, and that a technicality, in misplacing the statement of copyright, should not be allowed to defeat the purpose of Congress and the Copyright Statute. Thereupon, the decision of the Copyright Office was reversed, by W. Harvey Wise, Assistant Register of Copyrights, in a letter to me dated April 6, 1942. The letter lays down the law with reference to the copyrighting of poems—and is both news to authors, and of immense importance to them. I quote from the letter of Mr. Wise, referred to:

"A poem as such is not listed among the classes of works subject to copyright; but obviously a poem is the writing of an author and is copyrightable."

Note that, and then proceed with Mr. Wise's letter:

It is better to make the story about 1,000 words. Seldom will a newspaper accept anything longer; if a shorter feature is preferred, the editor won't mind cutting it. In fact, editors seem to feel that cutting is a vital part of their business.

Include at least one photo. This is imperative. If you have pix that help to tell the story, such as one showing an artist at work, so much the better. But conventional portraits are acceptable.

It doesn't take long to dash off one of these articles, once you get the knack of it, and there is an inexhaustible supply of such material. I know one writer who sells a feature a week, and her sales are limited to the newspapers of one state.

"The only category of copyrightable works under which a poem can be reasonably classified is that of 'book.' (See Circular 27 which lists the classes of copyright works.)"

Then, after a discussion of the misplaced copyright notice, he proceeds:

"Fortunately the Register of Copyrights has some discretion in matters of this kind. It is difficult for me to believe that when an author writes a poem which covers as your 'The Yellow Fever Song' does, four pages, and publishes it with a copyright notice wholly adequate in substance, immediately following the last verse, it was the intention of Congress that the obvious purpose of the author to protect his work, coupled with the fact that he announces to all the world that he does intend to protect it by copyright, should be considered as beyond the pale of copyright protection merely because the copyright notice was not placed on the first or the second page of this single short composition. In other words, I feel that for me to refuse registration in this instance and in this peculiar set of circumstances, would conflict with the intent of Congress as reflected in the Act. In these circumstances I have instructed that registration be made as applied for and the certificate will issue in due course."

This is followed by a warning, applicable only to the poem with its misplaced copyright notice:

"It should be understood, however, that in the event of an infringement of the copyright a court might take a different view from this and agree with what may be the contention of the infringer that the notice of copyright appearing on the last page—not on the title page or page immediately following—is fatally misplaced, resulting in the loss of copyright protection."

I am quite willing to jeopardize my rights in this particular song, to bring to the world of authors as a whole this definite ruling that a poem is copyrightable. If, as Mr. Wise says,

"obviously a poem is the writing of an author and is copyrightable,"

properly to be classified as a "book," the same applies, by an extension of logic, to a prose work—fiction or non-fiction—similarly published by mimeographing or otherwise. This gives a wide added weapon of protection to authors, hitherto enjoyed only by authors of plays and of manuscript sheet-music.

## SMALL CHECKS ARE SPIRIT-LIFTERS

By HAROLD B. CLEIN

THERE is a psychological quirk in the minds of most writers—a quirk that demands success as an incentive to writing additional salable material. Thus, a writer who has made one sale stands a much better chance of writing a salable manuscript than a writer who has yet to make a sale.

It really doesn't make much difference where the check comes from, whether it is for a two-line poem or a thousand word dissertation. Every check is a spirit-lifter that adds just that much more to your growing confidence in your writing ability.

My own method of bringing home small checks is somewhat on the order of a confession. I buy an armful of old humor publications, revamp the jokes therein, and mail them out. It is easier to sell a rhymed gag than a straight one. In rhyming I use the quatrain, or four line poem, each line of which is composed of exactly eight syllables, with every other syllable accented. The last word in the second line, and the last word in the last line are rhymed. As an example, here is how it works. The joke is from an old humor magazine.

Mary (sadly)—I'll never date him again. He upsets me dreadfully.

Jane (surprised)—Gracious! And he seems such a nice boy!

Mary (ruefully)—Oh, he's nice enough. But he has lots to learn about ice skating.

Using the basic idea, I revamped the joke into quatrain form, and received \$4.00 for it. That is \$1.00 per line. And \$1.00 per line is pretty good pay for even the better-known poets. Here is the way the joke appeared after it was worked over.

I was so much upset, my dear,  
When first you stole a kiss or two;  
It's not that I had never kissed,  
But never in a frail canoe!

The basic joke still was not milked dry of value. I again rewrote it, this time as a straight gag. In its new form it appeared thus:

She: I was terribly upset when John bought that new car.

Ditto: Why, I'd have thought it would please you!

She: Oh, I was pleased enough. It wasn't until John backed the car into me that I was upset.

Pretty "corny," I admit, but in the company of four other somewhat similar jokes, it brought a check for \$5.00. Thus, I received \$4.00 for the poem, and \$1.00 for the gag; or a total of \$5.00 for the basic idea plus about 10 minutes of my time. That is being paid at the rate of about \$30 an hour.

Of course these humor fillers will never contribute anything particularly worthwhile to the world's literature, but as spirit-lifters they are invaluable.

In writing gags, I've found it doesn't pay to be original. Your "original" may be terrifically funny, but if it is too different, the editor will send it back. Almost invariably, an editor who buys a certain joke will "bite" again on the basic idea—but not the same joke!

Second only to rhymed gags and straight gags in ease of selling, are how-to-do-it and fact fillers. These fillers run anywhere from 50 to 500 words. No padding allowed. Anything not directly concerned with the how-to-do-it and the fact should be eliminated. Following is a how-to-do-it item, the origi-

nal idea for which was picked up from a filler which appeared in a magazine appealing to mechanically-minded persons. It told in brief how to clean a typewriter by "blowing out the dirt" with a small bicycle pump. In its revamped version, my item appeared as follows:

*That tiresome task of cleaning your typewriter can be greatly simplified if there is a modern automobile service-station nearby. Simply blow-out the dirt with free air furnished by the station.*

I accompanied it with an enlarged snapshot (5x7) inches, black and white, glossy) picturing a girl pointing an air-hose at a typewriter, with a service-station background. The filler and snapshot were promptly accepted, and I cashed a check for \$7.50. Usually no picture is required to sell a filler, but if the magazine uses many pictures, by all means send along a snapshot or two illustrating your point.

Fact fillers are the easiest of all to write. Here is one gleaned from the P. L. & R. (Postal Rules & Regulations—U. S. Postoffice), which brought \$2.50—

*Mailing receipt—There are times when it is quite important to be able to prove that a certain letter was posted on or before a certain date. But the contents of the letter may not warrant a registry fee. (Such as mailing in Tax returns, Conscriptio questionnaires, etc.) In which case your Postal clerk will issue to you a "Certificate of Mailing" which is definite proof of the exact time and date that particular letter was mailed. The cost is only one cent in addition to the regular first-class postage fee.*

Recipes come under the fact filler classification. Here again, the old can be revamped into the acceptable new.

In submitting, have each item on a separate sheet. I have a printer cut a package of standard-size sheets into quarters. This gives me a stack of paper 4 1/8 by 5 1/2 inches in size. I type my name and address in the upper left-hand corner, single spaced. A few spaces down I type the filler item, double spaced. If my filler is over 6 or 8 lines of typing, I submit it on a standard-size sheet.

It doesn't pay to send less than five items to any one magazine at a time. I usually send anywhere from 15 to 30 items in a batch, not forgetting the stamped self-addressed return envelope.

Almost all publications that print humor will buy humor. However, it is better to send jokes to a publication that prints many jokes. How-to-do-it fillers should go to a magazine that prints many how-to-do-it items. Recipes should be sent to a publication that prints many recipes.

For markets study the A. & J. Quarterly Market List, browse through newsstand publications, make notes of types of fillers used in any publication you read. You'll gradually develop a list of markets for your especial type of filler. The checks will be small, but each one will be a spirit-lifter.

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Second class mailing privileges have been denied to *Keen, Real Screen Fun, Spark, College Humor, Headline Detective, Front Page Detective and Squads Riot*, against which the post office department has instituted a campaign for allegedly printing obscene material.

# THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

## XLIII—THEMES NOT SO BASIC

It has been suggested that this discussion of the basic themes of fiction be rounded out with a list of secondary themes—that is to say, themes which fall outside of the basic category.

The request indicates some confusion as to the function served by the basic theme classification. The term Basic has been employed not in the sense of best, or more important, or strongest. Isolating the basic themes has not been a matter similar to going through a barrel of apples and picking out the largest or most perfect. It could be more nearly likened to sorting the apples into varieties—Winesap, Ben Davis, Pippin, Russet, Delicious, Wealthy, etc.

If we were to make a chart illustrating the apple family, it would stem from the generic word Apples. Bracketed under this would be the major varieties. Some of the major varieties might be subdivided into various types and sub-types. A theme-chart employing the basic classification would follow much the same plan, thus:

### MASTER THEME "Every cause has its effect."

- 1—Retribution
- 2—Reward
- 3—Gratitude
- 4—Recognition
- 5—Regeneration
- 6—Achievement
- 7—Fidelity
- 8—Forgiveness
- 9—Repentance
- 10—Sacrifice
- 11—Exposure
- 12—Revenge

Our thesis (as previously set forth in great detail) is that *all* themes are embraced in the Master Theme—that it would be as difficult to conceive of a theme not included in this category as to conceive of an apple which is not an apple.

Thus viewed, the Twelve Basic Themes are merely the subdivisions or varying aspects of the master theme. Granting this, any theme must fall into one or another of these subdivisions.

Here, it is true, we are on less secure ground. The assumption is that we have covered all aspects of the master theme, dividing it—as it were—into twelve segments. But what if there are actually thirteen segments, or fourteen, or twenty? What assurance have we that all possible themes are covered in the twelve subdivisions?

This, as Victor Berger would say, "is a very important question, but—it doesn't matter." A master chart of apple varieties, even though compiled from the best authorities, would not preclude the possibility of new varieties being developed or discovered. However, new varieties usually are the result of crossing and modifying older varieties. A cross between a Wealthy and a Winesap would still be covered by the chart, until its persistence and distinctive qualities justified putting it in a category by itself. This is a pioneer experiment in classifying themes, and quite possibly the chart will be modified and corrected through further research. But it was developed by careful analysis of some hundreds of fic-

tion themes, and it seems to cover the ground for all practical purposes.

To clarify in another way the place of the basic themes, the analogy of a rainbow might be employed. The rainbow—or any color spectrum—is a band comprising *all* the colors. For convenience, it has been divided into seven segments. We know them as red, orange, yellow, green, blue, indigo, and violet. But this, after all, is an arbitrary division. Some might object that there are only six—that indigo is a shade of blue, modified by violet. Others might see many additional distinct shades—red-orange and yellow-green, for example. Another would point out that there are only three primary, or basic, colors—and that all others are combinations of these.

A case may be made for any of these contentions. Nevertheless, the division of the rainbow into seven distinct colors is convenient, satisfying, and practical. So it is with our Twelve Basic Themes. In the same sense that there are innumerable secondary colors—mauve, peach, scarlet, purple, fawn, pink, azure, buff, primrose, rose, crimson, magenta, sepia, brown, etc., there are innumerable secondary themes. But these secondaries, after all, are merely modifications, combinations, or borderline shades of the basic colors or themes.

A vast number of stories fall into this group. Often they are difficult to classify, either because they combine several themes or fall on the borderline, so that—for example—we hardly know whether to say the theme is Regeneration or Repentance.

This all leads up to the question: Is it possible to conceive of a story which has no place on the chart?

It might seem that such a possibility exists, but practically such a story is less easily found than might be supposed. Our own search has failed to reveal one. It seemed for a time that we had located such an example in Conrad's "The Nigger of the Narcissus," but the discovery failed to stand up under analysis.

"The Nigger of the Narcissus" is a plotless account of a long voyage. James Wait, a big St. Kitts Negro, is dying of tuberculosis. The narrative largely consists of depicting the Negro's terror over his fate and its effect upon the crew.

We could describe this as a study in human emotion. In one sense, its theme is Fear. It does not, at first glance, seem to demonstrate any one of our twelve basic themes. But we have an elusive feeling that a theme is at least implied. Surely there is some purpose, some significance, behind the narrative. What is the implied theme?

Well, if we grant that the Master Theme, the law of consequence, applies to all true-to-life fiction, the implication begins to grow clear. The characters in this story go through a species of hell—and hell is a synonym for punishment. Punishment, in its turn, is a consequence of transgression. Transgression does not always take obvious forms. The various human weaknesses are transgressions of their kind, and they almost inevitably bring about their own punishment. Prejudice, worry, envy, self-indulgence, callousness, indifference, superstition, and—by all means—fear: these are mental transgressions



which lay us open to the private hells that beset humanity. "The Nigger of the Narcissus" suffered not nearly so much through death as through fear of death. Viewed in this light, Conrad's study becomes an outstanding demonstration of the theme of Retribution.

The law of consequence, as we all realize, does not necessarily work in obvious ways. Persons often are made to suffer when there has been no apparent wrongdoing on their part. But the very fact that we cry out, "What has this person done to deserve such a fate?" indicates an instinctive feeling that there must be a cause, however obscure. Fiction largely consists of an attempt to show this relationship between cause and effect.

The student will find it interesting to carry this procedure further and to analyze stories which at first glance do not seem to come under any of the Basic Theme classifications. The above analysis illustrates what we almost invariably find when we look below the surface—that is, when we study the implications involved. Usually, the key to these impli-

cations is not difficult to find if we refer back to the Master Theme, as in this instance.

The secondary themes, then, are not themes which fall outside of the Basic classification, since—if our classification is what it purports to be—there are no such themes. There are merely shadings and subdivisions and combinations of the basic themes, corresponding to peach, buff, scarlet, and like modifications of the basic spectrum. They are, in fact, largely the Purpose Themes which we have previously discussed; but it is logical enough to refer to them as Secondary Themes.

To give a complete list of these Secondary Themes would be impossible, for their potential number is legion. The best we can do is to give examples of a few which appear with sufficient frequency to deserve recognition as distinct sub-species. The next lesson will conclude this discussion by illustrating a few of them.

#### PRACTICE SUGGESTIONS

1. Try to find—or to originate—a story based on a theme which does not fall into any of the categories we have listed as Basic Themes.

### BOOKS RECEIVED

HOW TO WRITE A PLAY, by Lajos Egri. Introduction by Gilbert Miller. Simon & Schuster. 303 pp. \$2.50.

Although the author writes directly of play construction, the principles he explains apply also to other forms of creative writing. Mr. Egri, a Hungarian who for 25 years has been writing and directing plays and teaching play-writing, follows highly original treatment of his subject. He resorts, for example, to dialectics—the question-and-answer method of which Socrates was so fond. He fills his pages with examples and illustrations.

The author starts with an examination of the premise ("A good premise is a thumbnail synopsis of your play"), then goes on to character, conflict, transition. His logical handling of the basic subject continues with point of attack, then, in one chapter, crisis, climax, resolution. One section of the book analyzes plays. Another covers a variety of subjects, from obligatory scene and dialogue to melodrama, genius, and timeliness. There is a late chapter on the marketing of plays.

Writers of books on literary craftsmanship don't discover important new generalizations. They justify their work as they do an improved, modern job or presentation and as they offer a fresh set of values in emphasis. Mr. Egri's use of illustrative material is especially noteworthy.

BOOKMAKING & KINDRED AMENITIES. Edited with an introduction and notes by Earl Schenck Miers and Richard Ellis. Rutgers University Press. 147 pp. \$3.50.

"In this revealing volume," begins the jacket invitation, "eleven congenial spirits discuss with candor and good humor the making of books." The volume itself, planned by Richard Ellis and produced by the Haddon Craftsmen, with text in a 16-pt. special cutting of Goudy's Deeptene type, is an artistic triumph. Such pertinent topics are discussed as the place of books in a world at war (Beatrice Warde), the designing of books (Carl Purington Rollis), commercial publishing (Bennett A. Cerf, of Random House, writing on "Publisher Bites Author"), best-sellers (Philip Van Doren Stern), university presses (Earl Schenck Miers), book editing ("Authors' Nursemaid," by George Stevens), book reviewing (Louis Gannett).

All of the contributors are authorities in their

respective fields. The book is a delight—this reviewer completed it at one reading. Almost any writer will read it with genuine enjoyment, though its appeal naturally is greatest to writers of books and lovers of books. In reflecting current trends, it is very valuable.

THE EIGHT MILLION, by Meyer Berger. Simon & Schuster. 334 pp., \$2.50.

This "Journal of a New York Correspondent" deals with the queer, the quaint, and the quizzical, in New York City—papers done without thought of book publication for *The New Yorker*, *Life*, *The New York Times*, and other publications. Good old-fashioned human interest is the writer's objective—journalistic values which, tending to recede in war-time, are none-the-less eternal. In such pieces as "The Tombs," "Broadway Chiseler," "That Was West 47th," Mr. Berger is vastly entertaining, and incidentally provides valuable case-studies in literary observation, investigation, and research.

WRITERS: HELP YOURSELVES! By Mildred I. Reid. Horizon House. 117 pp. \$1.25.

Miss Reid is a successful writing instructor, serving classes in Chicago and, each summer, at Contoocook, N. H., and also by mail. Of the four parts into which book is divided, the second, on "Marketing," occupies the most space. Part 3 is devoted to poetry technique. Part 1 is by way of preparatory remarks to beginning writers (there are chapters on punctuation and vocabulary building). Miss Reid concludes her book with "Informal Chat on This and That," discussing first the question, "Do you need an agent or an instructor?"

Beginning writers, whom the author principally has in mind, will find the book helpful.

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*Country Life*, 1270 6th Ave., New York, has suspended for the duration, as Peter Vischer, editor and publisher, has been commissioned a major in the Army's special division in Washington.

The literary service of Christopher Carr, 3636 Chestnut St., Philadelphia, Pa., is no longer operating because of the induction of the advertiser into army service. A. & J. is informed that late-arriving manuscripts are being returned to writers with accompanying remittances.

# LITERARY MARKET TIPS

*Liberty*, 205 E. 42nd St., New York, announces two editorial changes. Arthur M. Sherrill has been appointed article editor, Kathryn Bourne, fiction editor. Sherrill succeeds Olin Clark, recently resigned, who is now Eastern story editor for Metro-Goldwyn-Mayer.

*The Magazine PLUS*, 545 5th Ave., New York, is a new slick being edited by F. Orlin Tremaine, one-time editor of *True Story Magazine*, *Smart Set*, *Everybody's*, then later editorial director for Street and Smith publications and now president of the Orlin Tremaine Publishing Co. *The Magazine PLUS* will use articles and fiction written on request by the best authors and aimed at industrial America at war. It will gather and publish the over-all facts each month in words and pictures, specializing on the production line, and home front, the second line of the attacking force. Writers should query Mr. Tremaine or state their qualifications rather than submit material without arrangement.

*Laundryman's-Cleaner's Guide*, 161 Spring St., NW, Atlanta, Ga., is in need of articles of 1000 to 2000 words on unusually good advertising, merchandising, or sales campaigns, fully described from start to finish; success articles of 1000 to 2000 words, illustrated, based on businesses of good reputation, showing how millions of plants are meeting war conditions; short interviews with plant owners and plant managers on current trade topics, 200 to 500 words; new reports concerning new business, new plants, plant developments, improvements, etc., with side remarks bringing in personality of interviewee, 50 to 250 words; trade activities, 200-500 words, and short success stories, hung on a "news" lead, written in a breezy, personalized, inspirational manner, 200 to 700 words. Payment of 25 cents a column inch, including space occupied by illustration, captions, headlines, is made for both features and news (amounts to 3/5 to 3/4 cent per word). If articles are extra good, bonuses are paid accordingly; first bonus, \$5.00; second bonus, \$3.00. Illustrations draw same amount as word space they occupy. Bonuses are also paid on extra good illustrations.

*Southern Agriculturist*, 1523 Broadway, Nashville, Tenn., is now under new ownership, headed by Brownlee O. Currey, but policies and personnel will continue unchanged. The magazine uses fiction of all types, to 3000 words; children's stories, articles, photos, and cartoons. All material must have a Southern rural angle or background, with the exception of fiction, which, though particularly welcomed if given a Southern setting, need not necessarily have it.

*Canadian Hospital*, 184 College St., Toronto, Ont., obtains its material from articles sent by people in the hospital and allied professions, and so far has not used outside contributions, according to Harvey Agnew, M.D., Editor.

*Floor Craft*, published by the Continental College of Floor Efficiency, 1800 E. National Ave., Brazil, Ind., is a new monthly using several articles of between 2000 and 3000 words each month, on floor maintenance methods of large buildings. Payment of 1/2 cent a word is made for acceptable material, according to D. E. Smalley, editor.

*Joker*, 330 W. 42nd St., New York, is a new cartoon magazine edited by Robert Solomon. Of 64 pages, the magazine contains cartoons only. Roughs should be submitted. Rate is \$5 each, with payment made the Friday after acceptance.

*New Verse*, weekly poetry column of the Providence, R. I., *Journal*, will use less space during the summer months, and therefore will be able to accept only a limited amount of material. Winfield T. Scott, conductor of the column, maintains a high level of literary quality, using rather more experimental than traditional poetry. Payment is made for all material used.

*Navy Pictorial News* and *Army Pictorial News*, Portlock Building, Norfolk, Va., tabloid newspapers, are now being edited by Fred J. Lack Robinson. Both fact and fiction of military and naval matters from 500 to 2000 words are purchased. Payment is made on worth of material.

*Judy's*, 323 Michigan Blvd., Chicago, is a new general magazine published by the Judy Publishing Co., publishers of books and the magazine *Dog World*. Pocket-size, the magazine will contain a bit of about everything—timely comments, a few short-shorts, poetry, news summaries, excerpts from famous writings of the past, with practically every feature limited to one page, 425 words. Capt. Will Judy, editor, reports that enough material is on hand for the August and September issues, but offers 1 cent a word, on acceptance, for short-shorts of 425 words.

*The National Delicatessen Grocer* has moved from 39 Broadway to 342 Madison Ave., New York. David M. Sloan, editor, buys a very limited amount of free lance material.

*Exclusive Detective* (Martin Goodman), 330 W. 42nd St., New York, is a new fact detective magazine in need of material. Stories should run to approximately 5000 words, and should have considerable element of mystery and action, with good characterizations. Photos of both killers and victims should be obtainable. Payment is on acceptance, except for photos, which are paid for on publication, at good rates. Miss E. D. Sherman is editor.

*Sir!* 103 Park Ave., New York, is in the market for articles, fiction and picture features up to 4000 words in length. Writes Abner J. Sundell, Editor: "We are paying 1 and 2 cents a word depending on

## FRIENDLY SUGGESTION

Writes a Chicago editor to A. & J., "Can't something be done about the writers who send in lengthy manuscripts, remarking that they know they are too long, but gladly give the editor permission to reduce? This sort of thing isn't smart. The editor knows that the contributor is lazy, and wishes to put on the editor—whose time is much more valuable than the writer's in most cases—a writing chore which is perhaps difficult.

"I never yet have bought a manuscript on these terms."

the quality of the material and the reputation of the author, although we are definitely not a market for big name rejects that have nothing else in their favor other than their big names." Mr. Sundell states that *Sir!* is a good market for new writers since no stock reject slips are used. "Our rejections," he says, "usually contain reasons for rejection or basic criticism." The editor suggests careful reading of the magazine by writers before submitting copy, since needs are easily discernible from study of the material that has already been published. Reports are made within 2 weeks and payment within 30 days of acceptance.

*Catholic News* has moved from 369 Lexington Ave. to 22 Williams St., New York.

*The Daily Tribune*, Dubuque, Iowa, is reported "out of business."

A writer reports unsatisfactory relations with *Science in Pictures*, Horel Publishing Co., 565 Fifth Ave., New York. After many letters of inquiry concerning a manuscript, the writer asked a relative in New York to check on the concern. He was told that they were no longer publishing and that material had been removed from the office by an employee. She was promised that the manuscripts would be delivered to her, but they never were.

*Look*, 511 Fifth Ave., New York, announces that William Stanley Gordon, formerly rotogravure editor of the *Los Angeles Times*, has been added to its West Coast editorial staff.

*Fireside Chatter and Fiction*, West Albany, New York, a popular experimental magazine, has informed its friends that, in order to continue publication during the present period, it will be necessary for everyone whose material has been accepted to take shares at \$1.00 a share in the publication. One share entitles the contributor to a yearly subscription, to have his material appear as soon as possible, to a criticism of work if desired, and recommendation of other markets, copies of reprints in newspapers when used, and the right to participate in all contests. A deduction in price of shares is made when two or more are taken providing subscriptions to friends. Hereafter, *Chatter* will cost non-members \$1.25.

The editor of *The Better Home*, 161 8th Ave. N., Nashville, Tenn., has added to her name. It is now Elizabeth Denmark Meadow.

*Soda Fountain Management*, 175 Main St., White Plains, N. Y., is a new magazine of the trade edited by Mal Parks, formerly with *American Druggist*.

Beverage Media, Ltd., 51 W. 52nd St., New York, Philip Slone, editor, writes that its two publications, *Bar & Grill Journal* and *Package Store Journal*, are strictly sectional, devoted exclusively to the interests of the retail liquor industry in the State of New York.

*Rudder*, 9 Murray St., New York, a magazine for yachtsmen edited by W. F. Crosby, is not purchasing any material for the time being.

*Current History*, formerly at Scotch Plains, N. J., has moved to 225 Varick St., New York. Spencer Brodney is editor.

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HIS, a pictorial magazine for Christian Students on today's university campuses, published at 20 N. Wacker Drive, Chicago, will henceforth be issued monthly, October through May. Robert Walker, editor, states his need for articles (500 to 1500 words) dealing with Christian university student activities, mature devotional material, and articles on Christian evidences; also for action photographs of student activities (preferably a series of pictures showing a student or group of students engaged in a specific activity). Payment will be around 1 cent a word and \$1 each for photographs.

*Motor*, 572 Madison Ave., New York, pays well for short items, illustrated if possible, on successful business-building plans automotive dealers are using this period when automobiles cannot be sold. Editor is Neal C. Adair.

*Commercial Refrigeration With Ice*, 5225 Wilshire Blvd., Los Angeles, is no longer being edited by Stratford Enright. His successor has not as yet been appointed.

Stump Printing Co., School Publishers, South Whitley, Ind., needs for future publication, either in single manuscript or in combined book form, manuscripts on the following: Graduation or Commencement addresses (20 to 25 minutes) suitable for high school and for eighth grade use; talks for presenting diplomas (4 to 5 minutes) for both high school and eighth grade classes; Valedictory and Salutatory speeches for high school use; outlines; samples, etc., of Class Will, Class History, Class Prophecy, with a special novel angle or arrangement that may be adapted to most high school classes; basketball and football banquet talks (5 to 10 minutes, or possibly longer); outlined plans for Junior-Senior high school banquets or receptions, built around a certain theme. Plans should include program, speeches for toastmaster and others on program, suggested entertainment, decoration suggestions, etc., all built around a certain theme. Plans built around the following themes are especially desired: Hawaiian, Nautical, Dutch, Spanish, Mexican, Indian, Colonial, Cowboy, School Days, Rainbow, Circus, Garden (either Old Fashioned or the Garden of Tomorrow), May Day, Radio or Big Broadcast, Pirate, Cannibal, Candlelight, Star or Sunlight, Keep 'em Flying or Aviation, Mother Goose, Eskimo, Penguin, Robin Hood, Gypsy, Night Club, and Patriotic themes built around the Liberty Bell, Statue of Liberty, Old Glory, etc. All material must be submitted before October 1, 1942, for consideration this year. Payment will be made on acceptance at rates varying from \$2.50 to \$5.00, depending on revision work necessary. Manuscripts returned only if stamped self-addressed envelope accompanies.

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Allis-Chalmers Mfg. Co., Tractor Division, Milwaukee, offers 125 prizes ranging from \$1000 down to \$10 for letters under 100 words on "Why Farmers Should Buy War Bonds." Any bond-owner living on a farm is eligible to compete. Entry blanks may be obtained from the sponsor. Contest closes September 15, 1942.

Kleenex, 919 N. Michigan Ave., Chicago, offers a \$25 war bond for each published statement on "How the use of Kleenex saves you money and helps win the war." Continuous.

Pepsodent, Chicago, offers a \$25 war bond for each acceptable "Rhyme and Reason," similar to those used in Pepsodent newspaper ads. Continuous.

Popular Parodies, 280 Broadway, New York, offers several cash prizes in a parody contest closing October 1, 1942. Coupon from magazine required.

Liberty magazine offers 237 prizes totalling \$5000 in a serial puzzle contest closing September 9, 1942. See current issue for details.

Modern Screen, 149 Madison Ave., New York, offers \$5 for each letter published about a reader's plan for regular purchase of war stamps or bonds. Monthly.

Broadcast Songs Magazine, 280 Broadway, New York, offers \$200 in eight prizes in a "Magic Melody" contest closing September 30, 1942. For details, see current issue.

Camay-Oxydol Contest, Cincinnati, Ohio, will award \$1000 every weekday (in ten \$100 prizes) from August 17 through September 18, 1942, for statements of 35 words or less completing the sentence: "Oxydol and Camay are favorites in my home because . . ." Full details appear on entry blanks obtainable from dealers or from the sponsor, Proctor & Gamble, Cincinnati.

## RADIO CONTESTS

This list of current prize programs includes only those broadcast on nation-wide chains. While entries may be sent directly to the given addresses, it is advisable to listen in first for the proper slant and complete details.

Tommy Dorsey, Palmolive Bldg., Chicago, offers two \$100 war bonds each week for letters under 50 words telling why you want him to play "a certain song for a certain person." Tuesday nights, NBC.

Jimmie Fidler, Hollywood, Calif., offers a \$25 war bond weekly for slogans about rubber salvage. Sunday nights, Blue Network.

Cab Calloway, Station WJZ, New York, offers several \$5 prizes weekly for questions. Wednesday nights, Blue Network.

Dr. I. Q., 919 N. Michigan Ave., Chicago, offers \$200 each week for a set of six "Right or Wrong" statements and answers. Front cover from "Vitamins Plus" booklet required with entry. Monday nights, NBC.

Feenamint, Mutual Network, New York, offers several \$5 prizes weekly for usable questions and an-

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Information Please, 480 Lexington Ave., New York, offers several weekly prizes ranging up to \$60 and a Britannica set for questions and answers. Friday nights, NBC.

Jack Dempsey's Sport Quiz, Mutual Network, New York, offers up to \$25 in weekly prizes for questions about sports. Saturday nights, Mutual.

Quiz Kids, Chicago, offers several portable radio prizes each week for questions and answers. Wednesday nights, Blue Network.

War Bond Jingle Contest, Box 111, Long Island City, N. Y., offers four daily prizes of \$25 each for bond-selling jingles to the tune of the Pepsi-Cola theme song. "Ramona" program weekday nights, Blue Network.

"America Loves a Melody," Station WGN, Chicago, offers a \$25 prize weekly for brief letters about your favorite song. Saturday nights, Mutual.

Betty Crocker, Minneapolis, offers \$50 in merchandise prizes each week for brief letters about favorite Gold Medal Flour recipes. Friday afternoons, NBC.

Haven MacQuarrie, NBC, Hollywood, offers several \$2 prizes weekly for words and definitions. "Noah Webster Says" program, Saturday evenings, NBC.

"People Are Funny," a Friday night program on NBC, offers five \$10 prizes in a weekly contest on changing subjects. Listen for details.

## Q. and A. Department

For personal reply, accompany your inquiry with a self-addressed, stamped envelope. This department does not criticize manuscripts. Questions and replies below have been condensed.

The idea of selling articles in report form to individuals, rather than publications, as cited by Arthur D. Neeles in the July A. & J., interests me. I have expert material on a number of subjects which lend themselves to amplified treatment. What prices should I charge? In what form should I offer these reports? How should I advertise them?—C. S. K., Minnesota.

►An operation of this sort calls for considerable skill. Only an occasional subject qualifies; in appeal and market possibilities, for sale as a report. Usually, the material is mimeographed or multigraphed, on letter-size or legal-size paper. Some sort of a cardboard cover should be provided, with title and other explanatory matter printed (preferably). Reports can be, of course, a variety of lengths, from 1000 words or so to 15,000 or more.

The method of publication, and price, both assume that sale will not be extensive. A second assumption is that the material has special applicability and value. Most reports The Question Man has seen have been priced in the \$1.00 to \$5.00 range. There is a national business service which, for many years, has published special reports on many subjects, often combining a printed cover with multigraphed pages. A. & J. bought one of these for \$2.50. Other reports have been issued at higher—or lower—prices.

Prepare a list of logical customers, and offer the report in a letter which emphasizes unique value and importance. Business and professional men usually make the best prospects. For certain types of late, valuable, information, corporations are excellent prospects. Advertising material should be addressed to the executive most directly interested.

THE QUESTION MAN.

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(Personals)

Reputable advertisers of miscellaneous products and services are welcome in this department. Rate is four cents a word first insertion, three cents subsequent, cash with order; box number counts as five words; add ten cents per issue if checking copy is wished. Literary critics and agents, correspondence schools, typists, and stationers, are not admitted to this column. All copy is subject to approval by the publishers, and readers are requested to report promptly any dissatisfaction with treatment accorded them by advertisers.

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